



## Julia Rive-King.

<b>Liszt's Rhapsodie Hongroise No. 2</b> .....	<b>\$1 50</b>
With Explanatory Text, Correct Fingering, Phrasing and Ossias; and three page Cadenza by Franz Bendel and Julia Rive-King, as played by Madame King at her Concerts.	
<b>Prelude and Fugue (Haberbier-Guilman)</b> .....	<b>1 00</b>
<b>Chopin's Variations, Op. 2</b> (La ci darem la mano) .....	<b>2 00</b>
Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias.	
<b>Pensees Dansantes, Valse Brilliante (Solo)</b> .....	<b>1 00</b>
<b>Pensees Dansantes, Valse Brilliante (Duet)</b> .....	<b>1 50</b>
<b>Hand in Hand, (Polka Caprice)</b> .....	<b>75</b>
<b>On Blooming Meadows, Concert Waltz (Solo)</b> .....	<b>1 00</b>
Written expressly for and as played by Theodore Thomas' Grand Orchestra at his Concerts.	
<b>On Blooming Meadows, Concert Waltz (Duet)</b> .....	<b>1 50</b>
<b>Gems of Scotland, (Caprice de Concert), introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"</b>	<b>1 50</b>
<b>Wiener Bonbons, Waltz (Strauss), with Arabesques for Concert use</b> ..	<b>1 50</b>
<b>Carmen, (Grand Fantasie)</b> .....	<b>1 50</b>
<b>Andante und Allegro—aus Mendelssohn's Op. 64, in freier Uebertragung fuer Klavier</b> ..	<b>1 50</b>
<b>Popular Sketches, (Concert Caprice)</b> .....	<b>1 50</b>
<b>Bubbling Spring, (Tone Poem Characteristic)</b> .....	<b>1 00</b>
<b>Concert Sonate—in A major—DOM. SCARLATTI, (Revised and Fingered)</b> .....	<b>60</b>
<b>Old Hundred, (Paraphrase de Concert)</b> .....	<b>1 00</b>
<b>Polonaise Heroique, (Morceau de Concert)</b> .....	<b>1 00</b>

St. Louis. Mo.

KUNKEL BROS.,

311 S. Fifth St.

PUBLISHERS.

**FOR THE PROTECTION OF OUR PATRONS.**

Our publications can be had at all *First-class Music Houses*. Whenever parties inform you that same are *not to be had*, or that they are *out of print*, order same *direct of us* and be convinced of the contrary.

Free of Charge, Kunkel's Musical Review. Send for Sample Copy.

## OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVÉ-KING.

*Religioso.*

*ff* Praise God, from whom all blessings flow; *rapido.* Praise *ff*

*pedale*

Him all creatures here be - low; *rapido.* Praise *ff*

Him a - bove ye heav'n - ly host; *rapido.* Praise *ff*

Fa - ther, Son, and Ho - ly Ghost. *rapido.* Praise *ff*

*zeffiroso.*

*p*

*cres:*

*8a*

*8a*

*8a*

*8a*

*8a*

*cres:*

*p*

*8a*

*8a*

*8a*

*8a*

*8a*

5

*cres:*

8<sup>a</sup>

8<sup>a</sup>

*Intermezzo.*

8<sup>a</sup>

*ff*



*rapido e bravura.*8<sup>a</sup>

**ff** **mf**

*lungo trillo.**marcato la melodia.**rapido.  
marcando.*

**ff** **mf**

*affirso.*

**mf** **mf**

**mf** **mf**

**mf** **mf**

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings.

397. 7.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical elements such as eighth notes, sixteenth notes, and slurs. Dynamic markings include *f* (forte) and *cres:* (crescendo). Articulation marks like *8a* and *8a* with dashed lines are present. The page is marked with asterisks (\*) at the end of each system and a double bar line with a repeat sign at the bottom. The page number 8 is in the top left corner.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef) and a single treble staff. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes a variety of musical elements:

- System 1:** Features a complex melodic line in the upper treble staff with many beamed sixteenth notes. The lower staves provide harmonic support with chords and moving lines. A trill marked *8a* is indicated in the upper staff.
- System 2:** Continues the melodic development with similar beamed patterns. Trills marked *8a* are present in the upper staff.
- System 3:** The upper staff has a melodic line, while the lower staves feature a more active bass line. A piano (*p*) dynamic marking is present. Trills marked *8a* are indicated.
- System 4:** The upper staff shows a series of chords and arpeggios. The lower staves have a complex bass line with many beamed notes. Trills marked *8a* are indicated.
- System 5:** The final system includes a *pp* (pianissimo) marking in the lower staves. The upper staff has a melodic line with trills marked *8a*. The lower staves feature a complex bass line with many beamed notes. Trills marked *8a* are indicated.

Throughout the piece, there are numerous trills marked *8a* and various dynamic markings including *pp* and *p*. The notation is dense and intricate, typical of a late Romantic or early 20th-century piano work.